

PROF. J. A. EDGREN, FAMOUS SCHOLAR, DIES AT OAKLAND

Known in Many Countries as
Brilliant Writer and a Master
of Sixteen Languages.

HONORED BY KINGS.

Had Excellent Civil War Record—An Authority on
Egyptian Dialect.

Prof. John Alexis Edgren died in Oakland, Cal., at 10 o'clock yesterday morning, aged sixty-nine years. His death will be heard of with sorrow in many countries. For nearly half a century he had been known as one of the world's greatest scholars. His writings in different languages, principally upon religious topics, have been widely published and read.

Few men have shown such remarkable versatility. At the age of thirteen he spoke four languages. He went to sea at fifteen, and followed the sea for several years, returning to his home in Sweden at intervals to pursue his studies. At the age of nineteen he was graduated from one of the greatest nautical schools of Europe, completing the four years' course in two years and with the highest honors ever earned by any student. He was graduated with the record of 100 per cent. in every study, and in recognition of this was specially honored by the University and by the King of Sweden, who conferred upon him a special permission to go to sea in command, although under the age required by law.

Honored by the King.

He made several voyages to different parts of the world in command of the ship "Svea". While returning from a voyage to South America his vessel lay beached off Port Santer. There he saw the bombardment that marked the beginning of the civil war. He returned quickly to New York, where he turned his ship over to the owners. Going at once to Washington, he took examinations, and passed with such honors that he was made Acting Ensign in the United States Navy. At the same time his brother, Hjalmar Edgren, entered the United States regular army, and became a colonel. Both served with honor throughout the war. Capt. Edgren fought in many engagements, and was twice wounded. In command of war vessels and at times in command of artillery in battles on shore, one of his records during the war was the highest record in the navy for gun practice.

Resumed Studies After War.

At the end of hostilities he went in his resignation, intending to further pursue his study. His record in the navy was so brilliant that the Secretary of the Navy held up his resignation and wrote him a personal card asking him to remain in the service.

After leaving the navy he studied at Princeton and later took up college work. He then became a professor of ancient languages in the University of Chicago, and in 1890 he became a professor in the department of that university. He was much interested in languages and as many dialects, on Egyptian dialects in particular he was recognized as the world's highest authority.

Loss of health through overwork caused him to leave the university for the past twenty years he had been engaged in writing on religious subjects and in the work of translation, for which his learning fitted him.

Prof. Edgren leaves a widow and three daughters in California, and two sons, Robert and Leonard Edgren, both newspaper men.

"STABAT MATER" WELL SUNG AT METROPOLITAN OPERA.

It was Russian night at the Metropolitan Opera-House last night and one of the largest audiences of the season listened to the "Stabat Mater" and selections from its composer, including "Ostello," "Moscos," "The Barber of Seville" and the "William Tell" overture. The "Stabat Mater" was splendidly sung by Gaddski, Homer, Martin, Journet and the full opera chorus, and the audience was very enthusiastic. The "Stabat Mater" was wonderfully effective in the choral part, and the orchestra and orchestra in the "Inflammatus" and was compelled to repeat a portion of it.

"INFLAMMATUS" SUNG AT MANHATTAN OPERA CONCERT.

The attraction of the "Inflammatus" from "Stabat Mater" in addition to the ten soloists provided by Maestro Campanini, drew a good sized audience to the Manhattan Opera-House last evening. Mme. Russ was the soloist for "Inflammatus," backed by the full orchestra and the voices, and the house swelled with the volume of harmonious sound. Russ was in excellent voice and the audience showed its appreciation in continued applause.

Of the solo work of the evening Mme. Agostini met with somewhat more than the usual approbation when she completed "Visi d'Arte" from Puccini's "Tosca." Other soloists were Mmes. Bresler-Gladstein, Zerkowitch, and MMs. Anzola, Arimondi, Crabbe and Daddi.

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Bloomfield-Zeiser Returns And Charms Anew as a Pianist

Plays With New York Symphony Orchestra—Katharine Goodson With the Philharmonic—"Manon Lescaut" at the Metropolitan—"Thais" and "Aida."

It was the old, masterful Pannio Bloomfield-Zeiser that charmed a big audience at Carnegie Hall yesterday afternoon by her playing of the piano part in Moszkowski's concerto with the New York Symphony Orchestra. There was not a trace of her recent temporary eclipse. Splendid tone, facility of execution, compelling force, dauntless expression, pervading sentiment—all were combined in a really brilliant exposition of the work. The Chicago pianist was recalled eight times, and would have been many times more if Walter Damrosch had not elected to continue his programme. Brahms's third symphony was played with fine understanding by Mr. Damrosch and his men. The beautiful composition made a deep impression. In Brahms's "Academic Festival Overture" there was some faulty intonation among the brasses, but in the last number, the "Mazurka" from Moszkowski's "Bohndell," the band was stuningly effective.

KATHARINE GOODSON WITH THE PHILHARMONIC.

Katharine Goodson, the English pianist, was soloist at the Philharmonic Society's concert in Carnegie Hall on Saturday night. She took part in a large concerto in A minor and continued the impression she made last year that she is well worth hearing. Her playing is sane and full of color, and her technical facility is adequate.

Dvorak's lovely symphony, "From the New World," got a sympathetic reading from Wastly Safonoff—quite in line with the best traditions—and a fine performance by his men. Richard Strauss's "Death and Transfiguration," that grows more impressive with every hearing, was also played with understanding and skill.

There was a large and appreciative audience.

CARUSO AND CAVALIERI IN "MANON LESCAUT."

"Manon Lescaut" got its first hearing this season at the Metropolitan Opera-House on Saturday afternoon. Every seat was taken and standing room was pretty nearly exhausted. This is one of Puccini's earlier works, but upon a version of the famous story by the Académie de France, it is a masterpiece which is appealing throughout. Puccini's music is in the drawing power of the opera that attracted the crowd. The great tenor was in his best voice, and singing with confidence, he was altogether charming. He who scarcely looked the part of a young man, Cavalieri, who was the young man, never sang better. He is not a great voice, and sometimes it is not pleasing, but in the second act it is.

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used it with skill. She looked, as she is, a thing of beauty, and acted the vivacious side of the character with no little effect, if she failed to delineate his pathos.

Scott as the disreputable brother of the heroine, easily carried off the histrionic honors and sang well. Lucas deserves a word for his Elmo. For the rest, the performance was undistinguished. Ferrari, the conductor, shared a curtain call with the singers after the second act.

"THAIS" AND "AIDA"

FILL THE MANHATTAN.

"Thais" drew another immense audience to the matinee at the Manhattan Opera-House on Saturday. Mary Garden, both as the beautiful and dissolute actress of Alexandria and the converted and dying saint in the desert, repeated her success. Renaud's Athanael, the monk, is a strongly drawn picture of the fervid proselyter who loses himself in love for his convert. His singing is full of charm. Damrosch lends distinction to the part of Nicolas, and all the scenes are full of life and color.

"Aida" in the evening, with Zenatelo as Radames, attracted a very good house. Mr. Damrosch is fully justified in his high opinion of this tenor's voice. The performance was a most spirited and impressive one. The great scene at the gate of Thebes when the hero returns from his successful war with the king of Egypt, sang the title part with more than usual skill, and de Cisneros was a commanding Amneris, a delight to the eye and singing with power and charm. Campanini conducted both operas, and was heartily applauded for his direction of them.

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2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 301